

of program is a decided appropriation, involving a transposition of the original expressions to current conditions. In this current sense, program extends far beyond Hector Berlioz and Franz Liszt. As appropriated and transformed here, program traditions suggest that music always has reference to some kind of narrative, artistic or cultural, beyond it. As I will demonstrate, this referentiality exists as a quality of the music itself, as well as being a property of musical interpretation.<sup>3</sup> Also, consistent with the musicalness or even indeterminacy of conceptual counterpoint, I will take the liberty of grafting on ideas that polite parallels or perpendiculars would not normally admit.

The first of these grafts will serve to ground the discussion here of program, and I will return to it in the final chapter as I summarize the implications of this study.

In the last chapter I discussed the ideas of Bertolt Brecht and how they opened up and defined a political, progressive space for musical action. Those ideas were consistent with, and in some ways led to, some fairly strict Marxist prescriptions. I have questioned these, but I wish now to point out that Brecht's work not only contains the seeds for my critique, but also an apt rebuttal to it.

Today there may be an excessive solemnity to discussions of Brecht, connected with his presumed progressiveness and seriousness of purpose. The grave sound of "epic theatre" and the predominance of terms like "alienation effect" have distanced us from the sense of fun and play in Brecht.<sup>4</sup> More to the point, though vulgar Marxism may use him with a dialectical severity, close attention to both the work and its method reveals an important sense of contingency, even chaos.

In their introduction to the collected works, Ralph Mannheim and John Willett discuss Brecht's "contempt for 'originality.'" This contempt was repeatedly revealed in the way that Brecht borrowed, without attribution, from other sources, in the way he took credit for the work of a collective, or, conversely, did not take credit for some of his own substantial collaborative contributions.<sup>5</sup>

In the end, Mannheim and Willett conclude that Brecht was a "piecemeal writer."